

6.

Biblioteka Jagiellońska.



IX. a. 7.

Sztuki piękne. № 138.
20. flor.

$\frac{3}{2}$ 874 od Ł. Pawłoga

1874. XIII. II.

IX. a. 7.



4402

CIMELIA

**Opusculū musicae compilatum no-
uiter per dñm Sebastianū presbiterū
de Helstin. Pro institutione adolescentū in can-
tu Simplicis seu Gregoriano.**

Jo. v. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



Subiectum est hic 3 quatuor deus. hoc est 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

**Qui ducis vultus, & non legis ista libenter
Omnibus inuideas, liuide nemo tibi.**

*Qui ducis vultus, & non legis ista libenter
Omnibus inuideas, liuide nemo tibi.*

circa 1515.

editio ignota

Cim. Acc. 4402

[illegible]

ADLECTOREM.

Musica dulce sonans iuuat aures carmine blando

Instaurat vires ingenioq; fauet

Dulcedo fingit molles harmonica cantus

Aufones hanc celebrant græcia docta probat

Ebreusq; Tubal necnon & Thracius Orpheus

Et famē coluit sedula cura senis

Quocq magis tribuas his tante laudibus artis

Omnia vt oblectent musica mella vide

Dulcia Pierius modulatur carmina cigno

Atticæ in silvis gutture vernatavis

Musica serpentū morfus & vulnera sanat

Musica lymphatis mentibus indit opem

Irati stimulos & corda ferotia molliſcit

Hanc etiam morbos posse fugare ferunt

Hanc tu diuinū munus dubitare caueo

Quisquis es, est nullis artibus minor ista.

Viue vale felix canum quoq; nestora vince

Hec subiecta hilari carmina fronte leges.

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In laudē pulcherrime

artis musice assummo dictum diuini David qui
ore pphetico Psalmo centesimo quarto cecinit.
Cārate ei & psallite ei narrate ei oia mirabilia ei
In quo hortat nos ad laudandū deum, quē con-

uenientē p melos dulcissime artis musicæ complari pōt. Hac em̄
illa est iocunda musica qua sancti dei angeli cellæ trinitatē corū
tum absq; termino vna omēs, veneratione ppetuū pntent. Hac
si quidē arte peccatores cōciliāt glorio sumoq; deo. Hoc nempe
cōcentu amicis suis fauorabiles reddunt Serpētes, bestię, beluæ
ferorūq; animātia oia ab ira, crudelitate, nociua reuocant. Quid
mortalibus iucūdius censēā q̄ eo perfici quod gratū deo, hōi ac
ceptum animatūq; ratiōe carente, charum. Qualis hic noster tra-
ctatus dinoscit. ob gloriā igitur Iesu benedicti eiusq; matris
intemerate virginitate in eternū & yltra manēte marie, breuiscu-
le quo poterim p constitutiōe nouiciōrū. In hac arte nō versato
rū facili planiq; stilo materia principio.

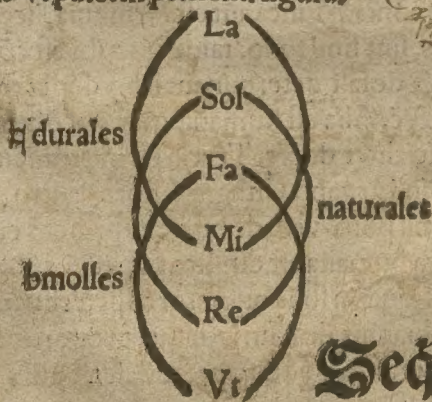
Boetii capitulo. ij. libri primi.



Riplicē esse musicā describit. Alia est musica mun-
dana quæ in debita elementorū pporcione siue con-
uenientia cōstituta est. In mūdo em̄ sunt varij mo-
tus & pporcionāt inter se. Et proportio est quedā
armonia. Musica autē est Armonia, licet etiā illi mo-
tus, sint sine sono, tamē quia ibi est cōformitas igitur
tur dicitur musica & de tali determinant Philosophi qui circa rerū
naturas versant &c. Alia est humana quæ vocē humanā requirit
& cātare artificialiter docet. Tercia est Instrumētalis q̄ versat
in instrumēto vt in Organo, Cithara, Choro, Sistro, Luthina de
duab; musicis nihil ponā verē de humana prelens erit nra tracta-
tio. & talis musica humana est duplex. s. speculatiua & practica.
¶ Speculatiua est, quæ in solis numerorū speciebus cōsistit vt est
musica magistri Ioannis de Muris in qua proportiōes musicales
p malleorū pondera a pitagora reperte describunt ¶ Practica est

Quæ duntaxat de sono datur & diffinit sic, Musica est bene vel
 vere modulandi sciētia & de tali musica hic docebit Musica igit̃
 practica est duplex. s. Simplex & Mensuralis. ¶ Simplex musi-
 ca est, quæ om̃es notas simpl̃r cōsiderat. s. vna & eadē mēsurā vt
 est cantus Gragorianus. Mensuralis vero musica cōsiderat aliā
 notā longam vt ♩ aliā breuē vt ♪ aliā semibrem vt 0. Et de ta-
 li non docebitur hic. Ad simplicem musicā requiritur, Primō
 vox, secūdo vōcum distantia vel saltus, vt est p̃ terciā, per quintā
 & octauā. Diuidit aut̃ simplex musica in tria capitula. Primū ca-
 pitulum erit de manu musicali, & de modis musicalibus. Secū-
 dum caplm̃ de facili & vera arte solmisatiōis. Tercium caplm̃ erit
 de cognitiōe tonorū & scala ficta quā veteres cōiunctas noiant.

Ad cognitionē autē Scale vel
 manus musicalis necnō modorū musicaliū. Primō requirunt̃ sex
 voces. s. vt re mi fa sol la. Quarū aliæ sunt voces naturales re &
 sol, quia naturaliter ascēdunt & descendunt & tam ascēdēdo q̃
 descendēdo tonū efficiūt hoc est secundā virilē. Ton⁹ aut̃ vt hic
 sumitur, nō accipit̃ hic p̃ intonatione psalmorū. ¶ dic̃t hic to-
 nus a tono, as, are quod sonare fortiter significat. Aliæ sunt bmo-
 les. s. vt & fa, q̃a ascēdūt viriliter & descēdūt molliter Aliæ voces
 sunt ♩ durales. s. mi & la, q̃a virilit̃ descendūt & molliter ascēdūt
 Ex qua vocū distinctiōe triplex cantus elic̃t, s. ♩ duralis natura-
 lis & bmoles vt patet in præsenti figura.



Seq̃t Scala

[illegible]

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A in

Secundo requiritur vox. Tercio littera ex quibus simul iunctis clavis constituitur. Quia omnis clavis constituitur ex littera & voce, vel uis constituitur. Quia omnis clavis constituitur ex littera & voce ut, are constituitur ex vocibus ut Fut constituitur ex littera f & voce ut, are constituitur ex littera a & voce re, & mi constituitur ex littera m & voce mi. Cfaute ex littera c & duobus vocibus fa & ut. Et sic de alijs & in toto collecto sunt viginti duae claves, computando bis bfa mi p dua bus clauibus. ¶ Cantores in Mensuralis cantus a Fut infra descendendo fingunt descensum per quintam & ponunt, sol in Fut descendendo sol fa mi re ut. Et si sit supra eela extra manum quartam ascendunt ponentes mi in eela & ascendunt mi fa sol la, & secundum eorum positionem erunt viginti octo claves.

Capitulum primum de Modis.



Odus ipso polito est certa melodia & debita voce cum distantia. Et dicitur modus a modificatione siue a mensura. Quia omnis ascensus vel descensus debita mensura continetur. ¶ Sunt autem nouem modi quibus omnis melodia componitur. I. Semitonium. Tonus. Semidytonus. Dytonus. Diatesseron.

Diapente. Semitonium cum diapente & diatesseron. Unifonus proprie loquendo non est modus, quia nihil mensurat vel modificat. Est tamen unifonus principium modorum. ¶ Semitonium. Est ascensus vel descensus per secundam molliter, & fittantium per vocem b mollem & duralem, ut est distantia inter mi & fa vel inter la & fa. ¶ Tonus. Est ascensus vel descensus per secundam viriliter sol ad fa. ¶ Semidytonus. Est ascensus vel descensus per secundam prater mi & fa, vella & fa. ¶ Semidytonus constituitur ex tono & semitonio, ut est de re ad fa vel de mi ad sol. ¶ Dytonus constituitur ex duobus tonis, sicut est, de ut ad mi, vel de fa ad la. Diatesseron constituitur ex duobus tonis & uno semitonio. Et dicitur primus modus perfectus, quia in se semper tenet eandem mensuram, sicut est de ut ad fa, vel de re ad sol, vel de mi ad la. ¶ Diapente constituitur ex tribus tonis & uno semitonio, & dicitur alter modus perfectus, sicut est, omnis quinta ut est de ut ad sol, & de re ad la, de mi ad mi, de fa ad fa. Et nota quod nunquam pro quarta vel pro quinta accipiendum est post mi fa, vel post fa mi.

quia sic esset falsus saltus & variaretur mensuratio. ¶ Semitonium
cum diapente, constituitur ex tribus tonis & duobus semitonij.
& non ex quattuor tonis, quia duo semitonija non complent tonum
Ex quo duo semitonija minora sunt: ut est ascensus de re quod est
in are, ad fa scilicet in fa aut per sextam. Tonus autem non dividit per duo
equalia semitonija, sed maius & minus. Sicut enim nouem diuidi-
tur in quatuor & quinque. Vnde sicut bis quatuor, non faciunt no-
uem. Sic etiam duo semitonija minora, quae sunt musicae conside-
rationis non complent tonum. ¶ Tonus cum diapente, constituitur
ex quattuor tonis & vno semitonio ut est ascensus, de ut ad la per
sextam. ¶ Diapason constituitur ex quinque tonis, & duobus se-
mitonij ut est ascensus, de ut ad fa per octauam, vel de re ad sol
per octauam &c. quia omnis octaua diapason dicitur. Etiam nu-
quam pro octaua fa post mi sequitur, quoniam diapason est prima
perfectio. ¶ Modi sunt duplices. Quidam perfecti, quidam im-
perfecti. Modi Perfecti sunt, qui eandem mensuram quam reti-
nent mutare non possunt, sicut est diapason diapente diatesses-
ron. i. octaua quinta quarta. Modi Imperfecti sunt, qui iam plus
iam minus de proportione sibi assumunt sicut sexta tertia & se-
cunda. Nam alia est sexta maior, quae dicitur tonus cum diapente
Alia minor quae dicitur semitonium cum diapente. Alia est ter-
cia maior, scilicet dytonus. Alia minor, quae dicitur Semidito-
nus. Et alia est secunda maior quae dicitur tonus, alia minor quae
semitonium dicitur. Ut patet in figura praesenti.

A iij

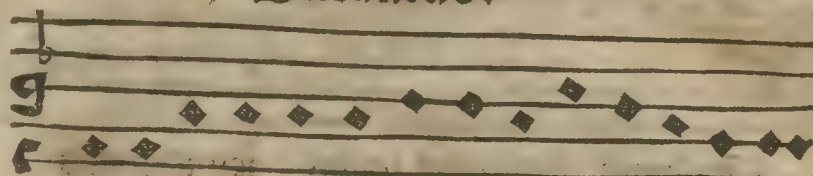
Modi perfecti. Modi imperfecti



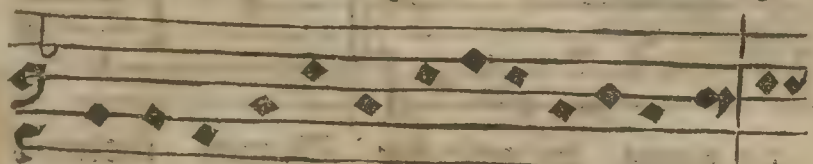
in perfectis
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tunc commendamus hanc de
diapente

Exercitiū modorū Musicaliū.

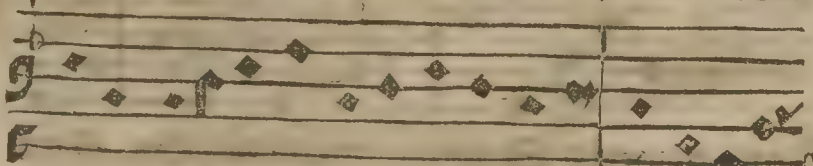
Discantus.



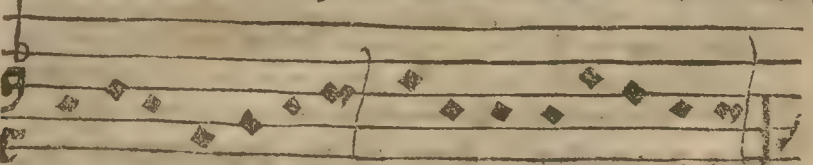
Con ci ni te celse pue ru li succedi te



ad ul ti so no re z medio ximi. Sic



ymz voces concrepent concentibus. Arti faue



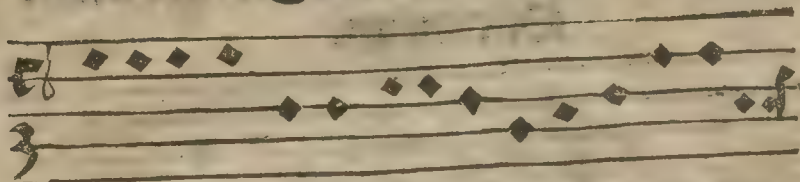
te musice benigne. Eius nectare fruendo.



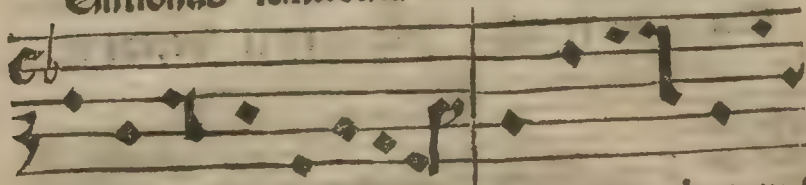
Sere tota pro por ti o hoc o zi tur melodo.

Discantus
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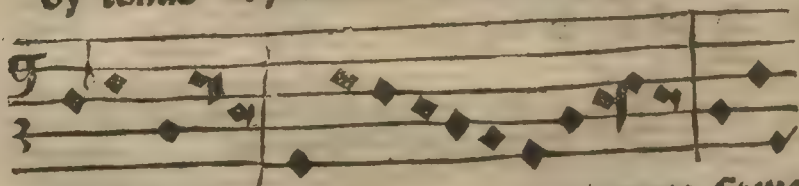
Tenor.



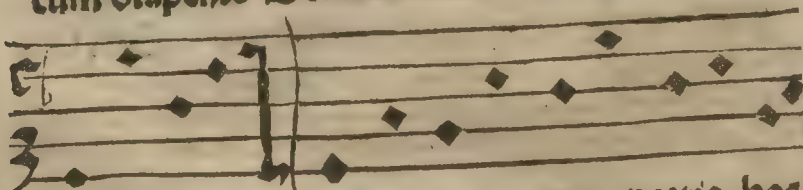
Unisonus semitonii tonus semiditonus



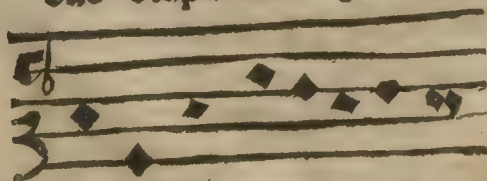
dy tonus dyatesseron. Diapente thetonus



cum diapente Semitonium cumdiapente. Et mo



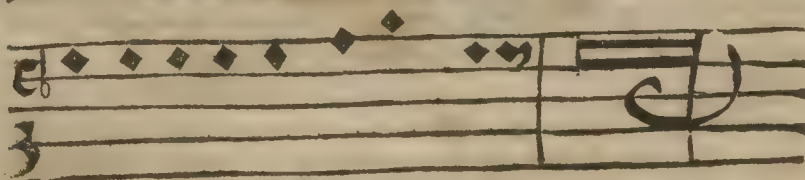
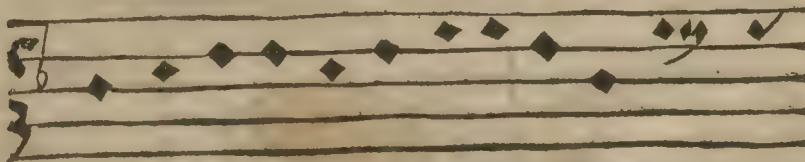
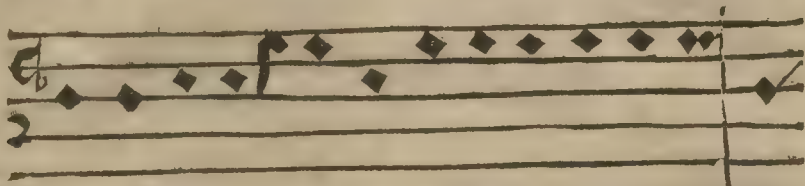
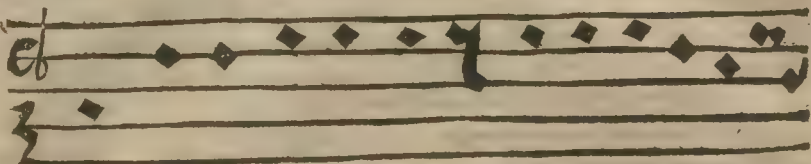
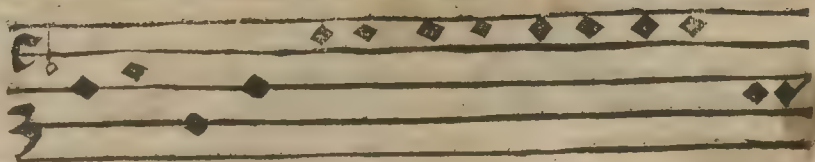
duis diapason. Fere tota pro portio hoc



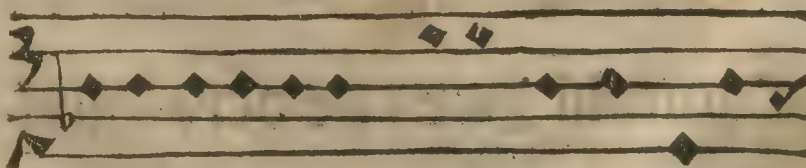
ori tur melodo.

Discantus vnacū
tenore tandem se
quitur alta.

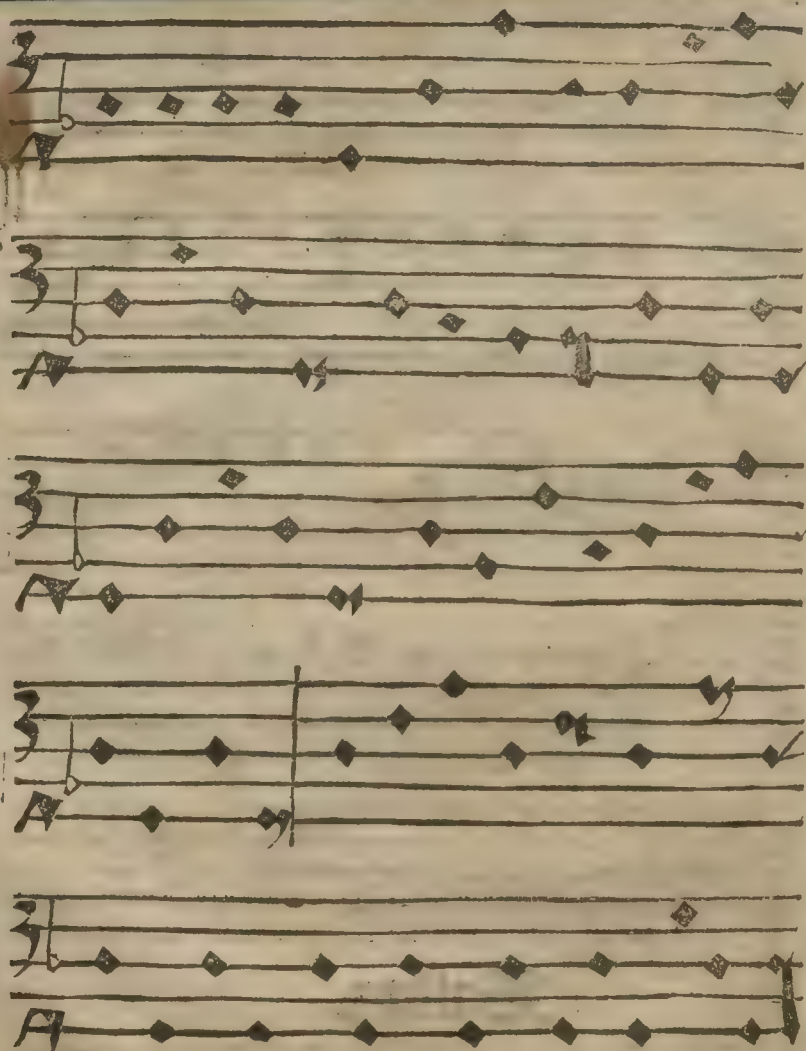
Alta



Bassus.



Con ci ni te celse pue ru li succedi te



Capitulū Scđz de vera solmi- lationis arte, & facili diuisum in subscriptas regulas.

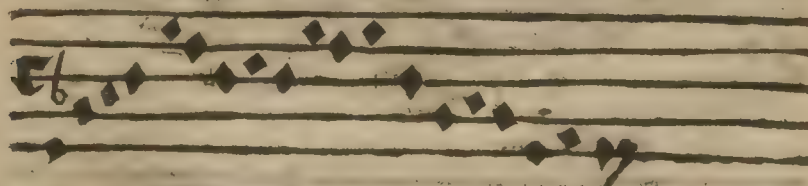
Capitulum secundum de vera solmi-
 lationis arte, & facili diuisum in subscriptas regulas.
 Regula prima. In cantu solmi-
 lationis, semper incipere a nota
 prima, & per omnes octo notas
 procedere, & deinde iterum a
 prima incipere, & sic per omnes
 octo notas procedere, & deinde
 iterum a prima incipere, & sic
 per omnes octo notas procedere, &

multa multa
Prima Regula solmisantem considerare oportet. Ante omnia in qua clauē cantus incipit, & si cantus ascendit accipiat vocē inferiorem in clauē contentā. Si autē descendit cantus. Superiorem vocem accipiat post hoc videat, quæ clauis, nō signata in qualibet linea & spacio ponit quod faciliter cōsiderari potest. Si habet respectus ad clauem signatā vt si fa aut ponit in medio quinq; linearum faciliter potest cognosci q̄ in proxima linea inferiori ponitur d̄solre in alia b̄mi & sic nō exprimat aliquā vocē in spacio vel linea quæ ibi non ponit &c.

*For q̄ nō d̄t t̄m̄ q̄ nō v̄lū
 n̄ a h̄m̄ s̄c̄ q̄ s̄m̄ f̄m̄ accipiat f̄m̄ iōi q̄ d̄e
 f̄m̄ iōi q̄ d̄e*
Secūda r̄gl̄a Volēs p̄fecte & ornate solmisare nō debet mutare voce explicita sed implicita quod fieri debet vt prius dictum est. Si cantus ascendit nimīū ita q̄ per sex voces cōpleri nequeat tunc vt cōmuniter inferiorem vocē exprimat. Si vero cantus descendit nimīū tunc vocem superiorem exprimat vt in exemplo.



Discantus.



Tenor.



Contra.

Tercia regula. Quoniam omnis ars solmisandi difficultatem facit penes mi & fa in bfa h mi. Maxime inspiciendus est tonus. Nam tonorum aliqui sunt durales sicut tertius & quartus qui semper habent in bfa h mi. Alii vero sunt naturales ut primus & secundus, nam interdum habet fa interdum mi in bfa h mi & sic patet. Si cantus primi vel secundi toni ascenderit ab alamire per secundam tantum, & tetigerit bfa h mi, statim descendendo, tunc in bfa h mi canitur fa & in alamire la. Si vero cantus altius ascendit quam per secundam tunc in bfa h mi canitur mi & in alamire canitur re. Excepto quod cantus sit primi vel secundi toni transpositi, vel quinti vel sexti toni non transpositi, quia tunc in bfa h mi semper fa canitur & in alamire mi ascendendo, vel la descendendo. Exemplum primi toni ubi mi & fa in eodem cantu exprimitur & non est transpositus.



Discantus.



Tenor.

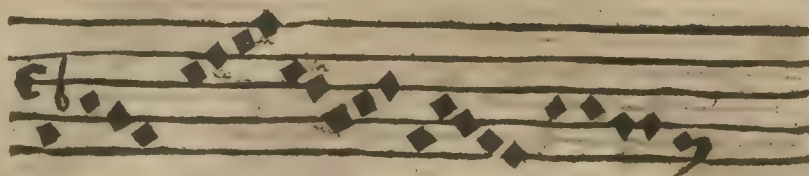


Contra.

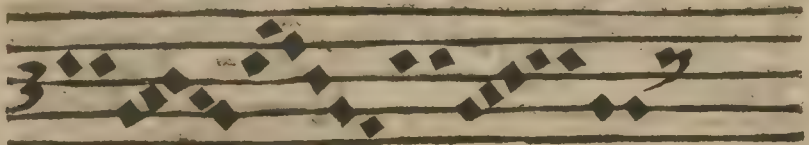
¶ Exemplum ubi in bfa h mi fa canitur quando primus & secundus toni sunt transpositi de dsolre ad gsolre ut.



Discantus.

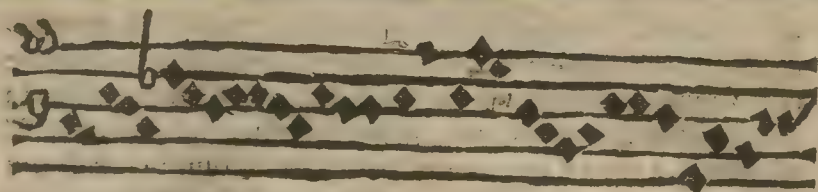


Tenor.

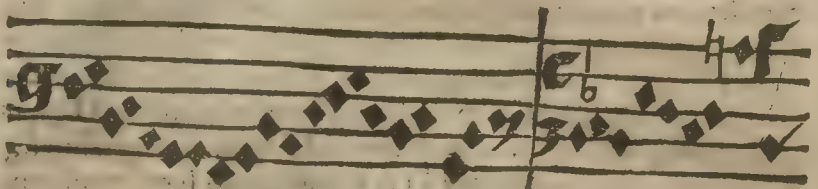


Contra.

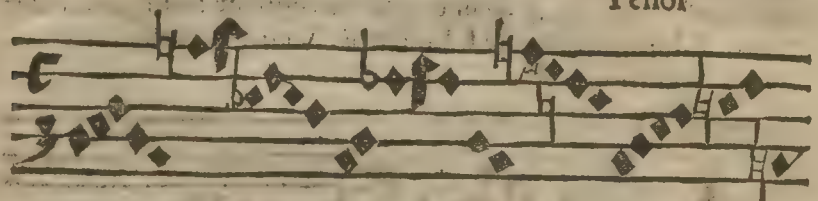
Quarta regula. Consideret solmisans quā vocē assumere debet mutādo, spcꝝ respiciat ad pximū fa seqns. Siue hoc fiat ascēdēdo siue descēdēdo tūc enī manifeste patebit an vox iferior media vel supior in clauē cōtenta assumēda erit. Licet em̄ vt cōiter sit ascēdēdo inferior vox & descēdēdo supior exprimi debeat. Hoc tamē interdū fallit in clausolre clolfaut gsolreut & ffaut, in quibus hoc modo nō semp ꝓcedit ꝓpter fa & mi in bfa h̄mi. Si em̄ in bfa h̄mi signat fa, tūc ascēdēdo in gsolreut nō assumit inferior sed media, .i. re. Si signat mi tunc descendendo in clolfaut nō sumit superior sed media .i. fa. Et ascēdendo in ffaut nō sumit inferior .i. vt sed supior .i. fa. Nam in ffaut nunqꝫ debet dici vi, nisi b rotundū fuerit signatū in bfa h̄mi vt in Exēplo.



Discantus



Tenor



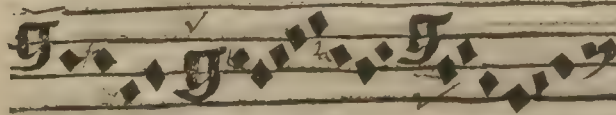
Contra.



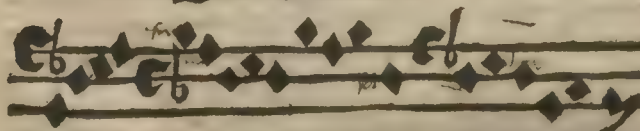
Sexta regula Ascendēdo in quolibet
cantu post la semp potest exprimi mi vñ
fa p secundā, quod aut eorū exprimi de-
bet, patebit si ad p̄ximū fa aspexerimus
& hoc ascendēdo, & e converso descendē

B

do p̄ secundā semp̄ post fa vel m̄ potest p̄ferri la. Et hec regula intelligit̄ maxime de b̄fah̄ mi & alam̄re. Exemplū in quolibet te nore sup̄ius notato potest manifeste haberi. ¶ S̄pius etiam in cantibus transponunt̄ clauēs, quando cantus multū ascendit & nō potest in quinque quatuor vel tribus lineis comprehendī de quibus dant̄ duæ regule. Prima regula, quantū clauis trāsp̄osita ascendit tantū nota sequēs descendit. Et quantū clauis trāsp̄osita descendit tantū nota sequēs ascendit. Scd̄ a regula. Volens distantiā vnius note ab alia cognoscere priorē cōsideret lignatam clauē cum vltima nota. Et primā notā sequēs clauis etiā signate sic manifeste cognoscet quēlibet saltū. Et notandū q̄ tantū lignatæ clauēs dicunt̄ transponi. Et q̄ sequēs clauis semp̄ transponitur respectū prioris, p̄ facili cognitiōe regularē transponit̄ cantū prime & secundæ regule solmisandis. Vt in exemplo.



Discantus.



Tenor.



Contra.

Capitulum Tertium de cognitione tonorum.

Unde tonus in proposito est certa melodia & distinctio. Ad quæ omnis cantus finaliter reducit. Et propter quæ omnes regule tam modorum quam solmisationis reperiuntur. Quia tonus finis & principium artis musicæ est. Quod diuidit autem tonus in Autentos & Plagales. Autenti toni sunt qui possunt ascendere a nota finali octauam vel ultra. Et descendere sub nota finali secundam & tertiam ut sunt quatuor impares primus tertius quintus & septimus. Plagales vero sunt qui possunt descendere a nota finali quartam quantum ut sunt quatuor pares, secundus, quartus, sextus & octauus. Ex quibus patet quod in toto erunt octo toni, quatuor autem & quatuor plagales. Omnis autem tonus aut transponitur aut non. Si non transponitur tunc quatuor clauis erunt finalia omnium tonorum. scilicet disolre elami faut gsolreut, nam in disolre primus & secundus finiunt, in elami tertius cum quarto, in faut quintus cum sexto, in gsolreut septimus & octauus. Si vero transponuntur, tunc quatuor clauis erunt distincte ab his quatuor predictis. scilicet alamire bfa mi cfolaut dlasolre. Nam in alamire finit primus cum secundo in bfa mi tertius & quartus, in cfolaut quintus & sextus, in dlasolre vero tantum secundus. Quia septimus & octauus nunquam in re finiunt. Vel etiam quia septimus nimium ascendit & iste octo clauis in usu sunt quoad cantum Gregorianum. In mensurali vero cantu in pluribus clauibus & quasi in omnibus cantus finire potest seruata debita repercussione tonorum.

Hec Figura ostendit fines tonorum.
Non transpositi Cantus. Transpositi Cantus.

Gsolreut	{ Octauus Septimus }	Dlasolre secundus tantū
ffaut	{ Sextus Quintus }	Csolfaut
Elāmi	{ Quartus Tercius }	bfa tmi
Dsolre	{ Secundus Primus }	Alamire.
Quatuor plagales.	{ Octauus Sextus Quartus Secundus }	{ Septimus Quintus Tercius Primus }

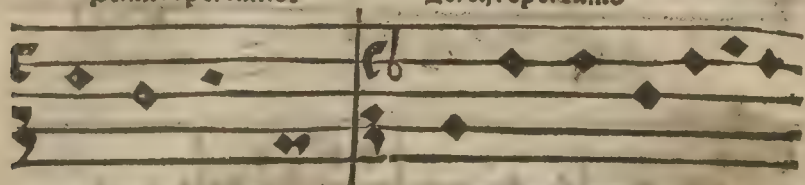
Cognoscunt etiā toni p repercussiones. Nam toni autenti q magis ascendunt habēt repcussiones per saltus maiores s. p quintā sextā & octauā. Plagales vero habent repercussiones p saltus minores, s. p terciā aut quartā, quia illi nō multū ascendunt. Repercussio ergo primi toni est de re ad la p quintā, secundi de re ad fa per terciā, tercii toni de mi ad mī p quintam vel de mi ad fa p sextam, quarti de mi ad la p quartā, quinti de vt ad sol p quintā, sexti de fa ad la p terciā, septimi de vt ad sol per quintam. Et differētia quinto, qā septimus ascendit de gsolreut ad dlasolre eius octaua est sol quinius vero ascendit ab ffaut ad csolfaut eius octaua est fa, octauus de vt ad fa per quartam, vt in istis exemplis.

Repercussiones tonorum.

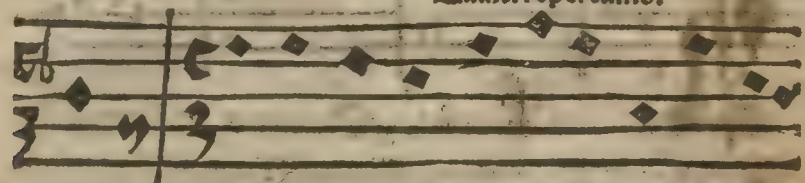


Primi repercussio.

Tercij repercussio



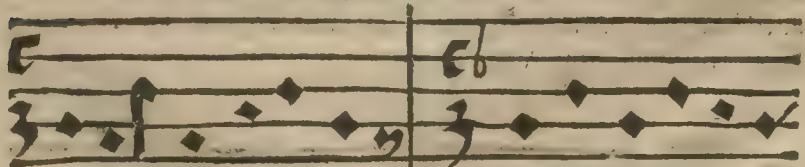
Quinti repercussio.



Septimi repercussio.

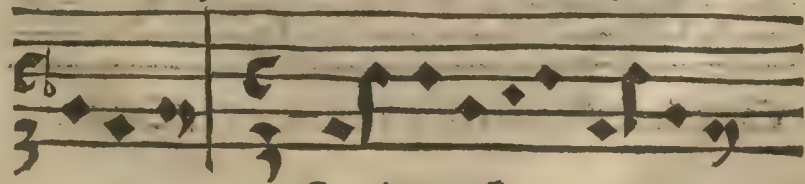


Secundi repercussio.



Quarti repercussio.

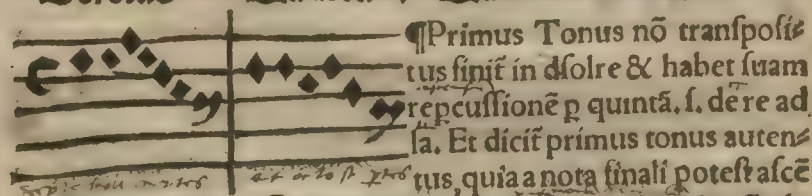
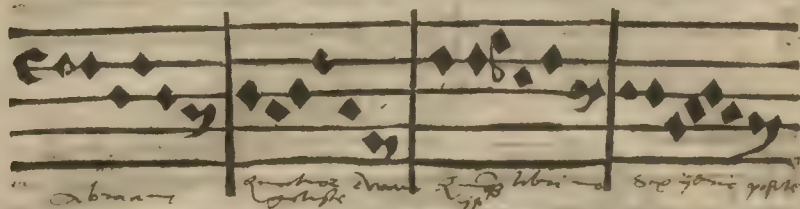
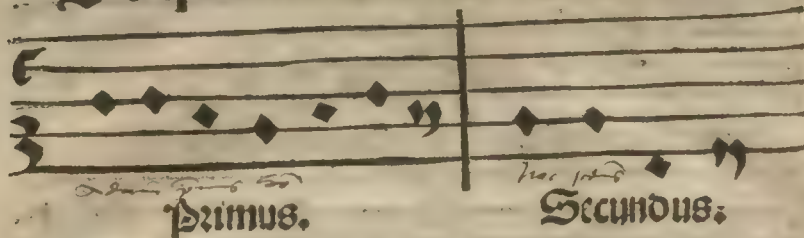
Sexti repercussio.



Octavi repercussio

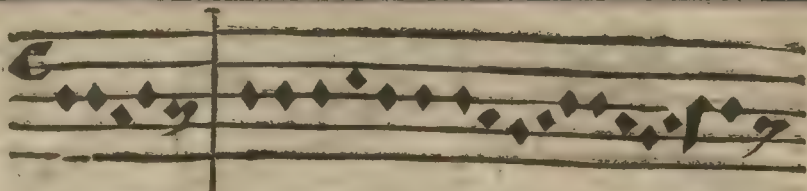
B ij

Sequunt finalia tonorum.



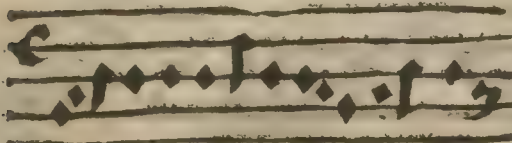
Primus Tonus nō transposi-
tus finit in d'solre & habet suam
repercussione p quinta, s. dē re ad
fa. Et dicitur primus tonus autens
tus, quia a nota finali potest ascē-
dere octauā vel vltra, & pōt de-
scēdere infra notā finalē secundā & rari plus. Et in eodem tono
in clolfaut sp canit fa, & maior cōsideratio debet haberi ad alame-
re & bsab mi secundū regulas solmisationis predictas. Et etiā in
ffaut semper fa canit. Vt in exemplis.





Quarta.

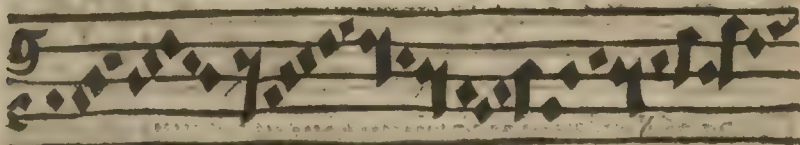
Laudate pueri dominū, laudate nomē domin.
Nunc dimittis seruū tuū domine, secun. verbi.



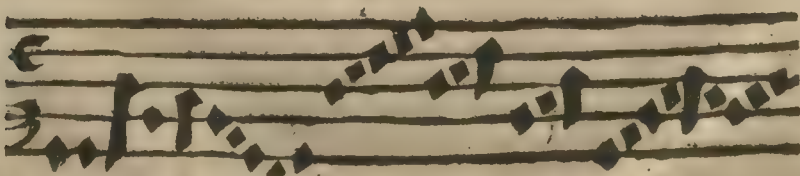
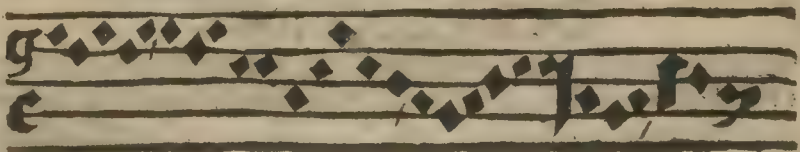
Ambitus

primi toni cum sol
misandi modo et
usdem

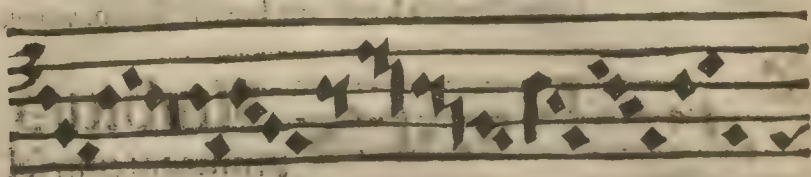
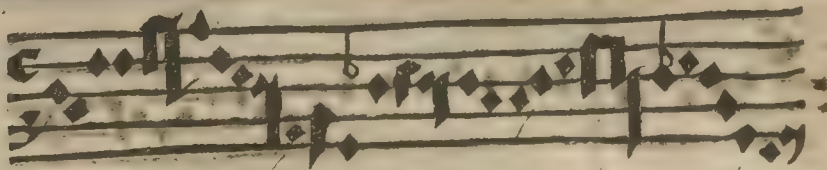
Magnificat anima mea dominum.
Benedictus dominus deus israel quia,



Discantus.



Tenor.



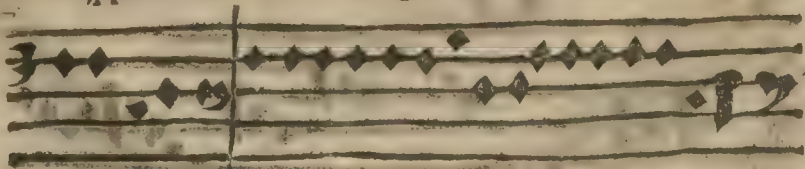
Contra.



Unde psalmi minores primi toni incipiunt in alami
re & finiunt secundū finale toni. Maiores vero incipiunt in fla
ut & etiā finiūt secundū finale differentiarū suarū.

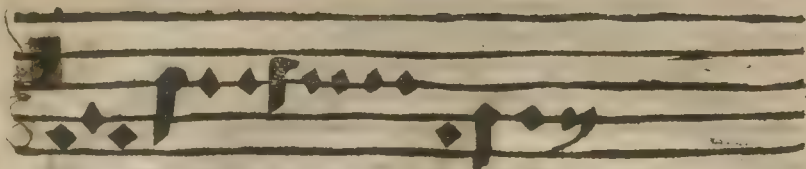
De Secundo tono.

¶ Secundus tonus plagalis est, & linīt cū primo in d̄solre sed a nos
ta finali ascendit sextā vel septimā, & descendit quartā vel quins
tam, cuius r̄percussio est de re ad fa, s. a d̄solre ad faut. Et est ea
dem solmilatio vt in primo, nisi vt habeat aduertētia ad elami &
d̄solre, pp̄ter descensum vt accipiat superior vox.



Secundus.

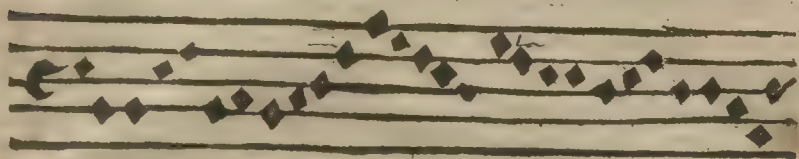
Laudate pueri dominū, laudate nomē domini
Nunc dimittis seruū tuū dñe, secundū verbū.



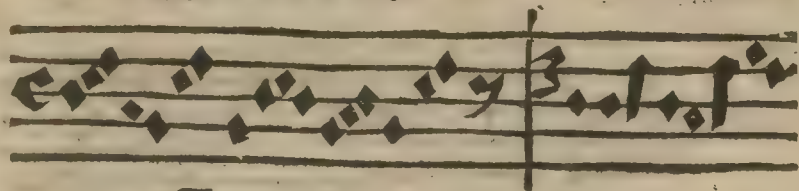
Magnificat anima mea dominū.

Benedictus dominus deus israel, quia visitavit & se. re. pl. su.

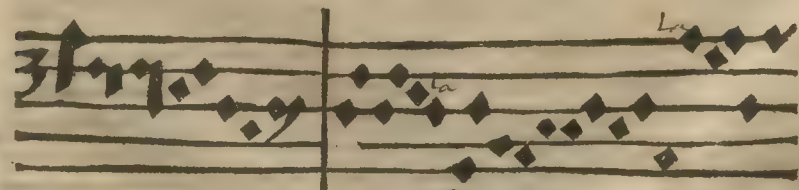
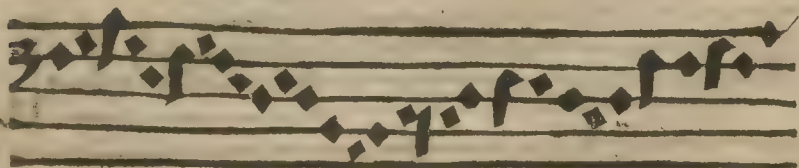
Exemplū ambitus sedi toni cū solmisandi modo.



Discantus.



Tenor.



Contra.

C



De Tercio ⁊ Quartotono.

¶ Tertius & quartus tonus finiunt in elami & in ambob⁹ in cōsol
faut fa canit, & in bfa hmi mi, & in alamire la descendendo. Et in
quarto tono canit la in elami propter eius descēsum, & differūt
tercius a quarto, quia tercius habet suā repcussionē p quintā de
mi ad mi vel p sextā de mi ad fa. Quārtus aut habet suā repcus
sionē de mi ad la p quartā. Psalmi aut maiores terciū toni incipiūt
in gsolreut. Minores vero in cōsolfaut, sed quartū toni psalmi mai
ores incipiūt in elami, minores aut in alamire & finiunt secundū
ipsorum finalia. ¶ Tercius cum suis differentijs

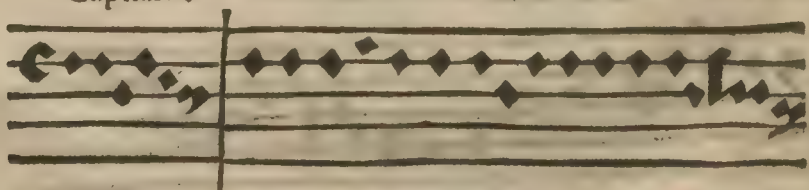


Capitalis.

Prima differētia.

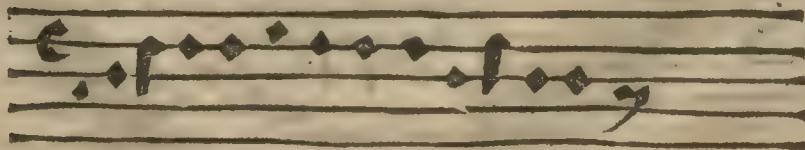
Secūda dīa.

Tercia dīa



Quarta dīa,

Laudate pueri dñm, laudate nomē domini.
Nunc dimittis seruū tuū dñe, secundū verb.



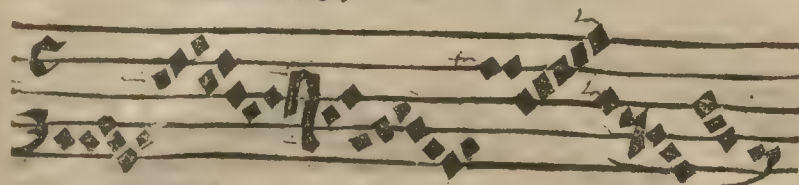
Magnificat anima mea dominū.

Benedictus dominus deus israel quia vis, & fe, red, pl, sue:

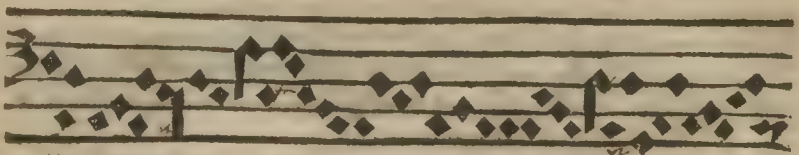
Ambitus tercij toni cū solimisationibus.



Siscantus.

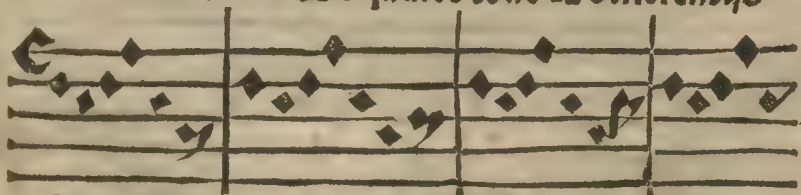


Tenor.



Contra.

De quarto tono cū differentijs

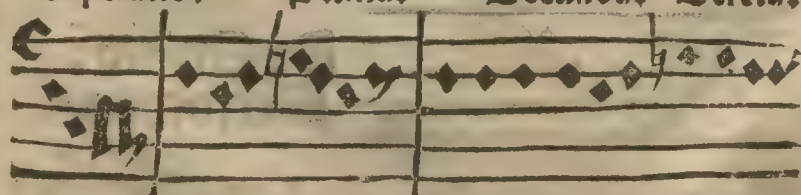


Capitalis.

Prima.

Secunda.

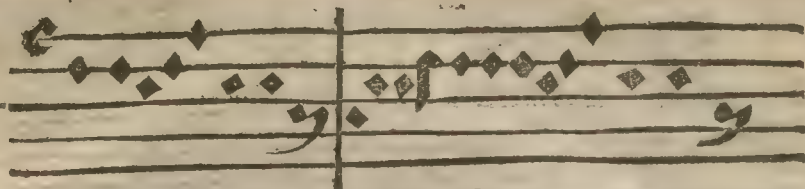
Tercia.



Quarta.

Laudate pueri dominū, lauda
Nunc dimittis seruū tuū dñe,

C ij

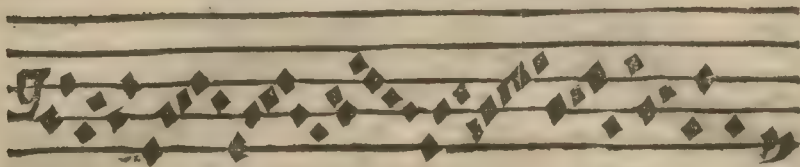


te nomen domini.

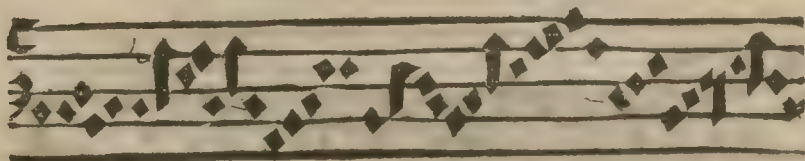
Magnificat anima mea dominū

secundū ver. tu. in pace. Benedictus dñs deus israel, ga vi.

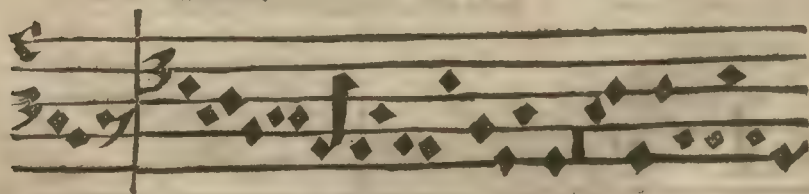
Ambitus quarti toni



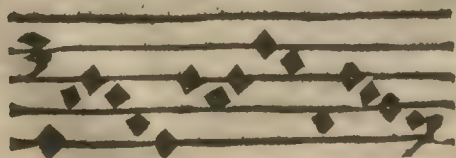
Discantus.



Teuor.



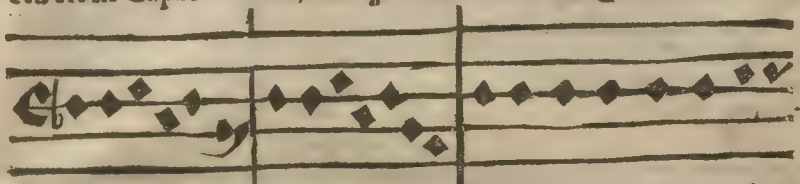
Contra.



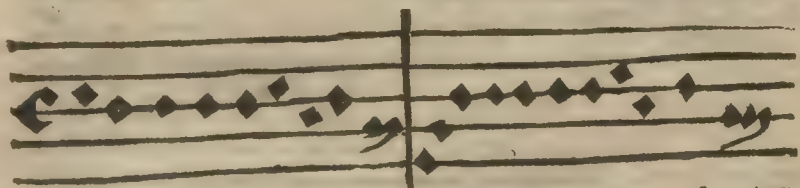
De Quinto ⁊
Sexto tono.

¶ Quintus & sextus tonus finiūt in ffaut. Repercussio aut quinti toni est de vt ad sol, de ffaut ad csolfaut, & sexti toni repercussio est de fa ad la pterciā, s. de ffaut ad alamire. In quibus tonis in csols

faut sp̄ canis sol. Et in bfa h̄ mi semp b rotundū signari debet. Et in quinto tono semp habeat aduertētia ad la in dlasolre & ad mi in alamire. In sexto vero ad la in alamire ppter descensum. Psalmi maiores tam quinti toni q̄ sexti in ffaut incipiunt. Minores vero quinti toni in cfolfaut. Ratio quare in bfa h̄ mi signat b rotundū i sexto tono & qnto, ppter quartā pfectā de ffaut ad bfa h̄ mi & ecōtra. Nam si mi in bfa h̄ mi canis tassa comitteat quarta ut p̄tis dicitur est in Caplo Modorū. ¶ Psalmi minores Quinti toni.

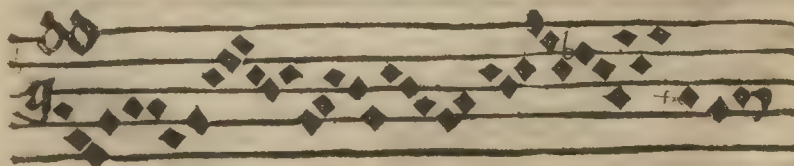


Capitalis. Prima d̄ra. Laudate pueri dominum, laus
Nunc dimittis seruū tuū dñe se

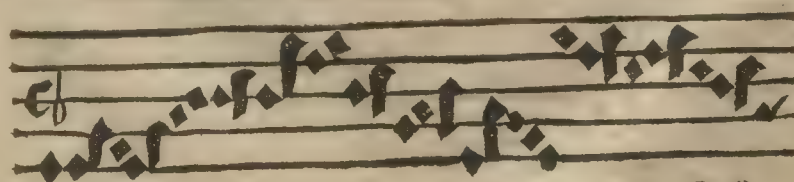


date nomē dñi. ¶ Psalmi maiores, Magnificat aīa mea dominū.
cundū verbū tuū in pace. Benedictus dñs deus israhel.

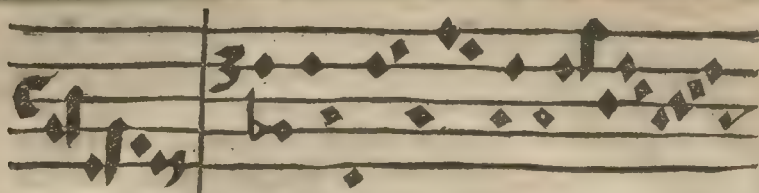
Ambitus Quinti toni cū modo solmisandi.



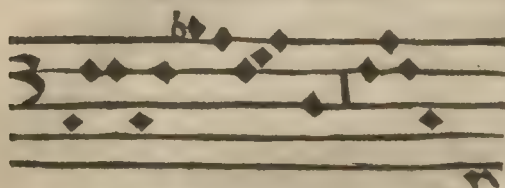
Discantus. Tenor.



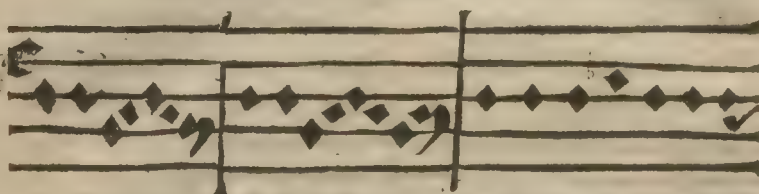
C in



Contra.



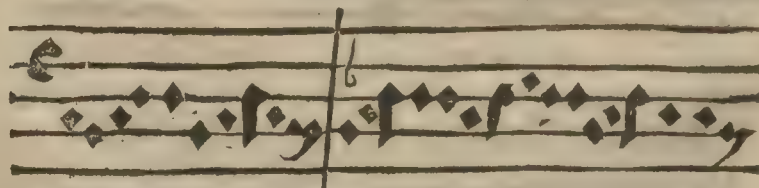
Sexti Toni
psalmi mino
res.



Capitalis

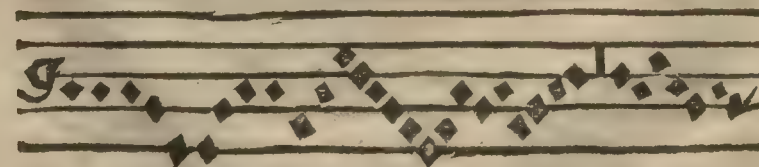
Prima dñs.

Laudate pueri dominum,
Nūc dimittis seruū tuū do-

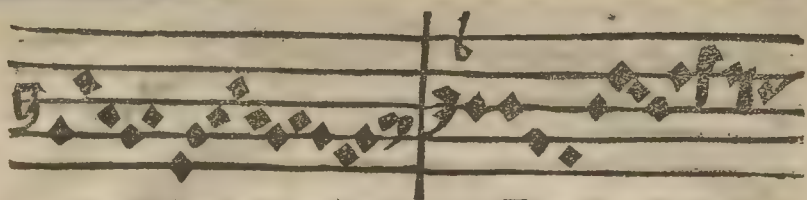


laudate nomen domini. Magnificat anima mea dominū
mine secūdū verb. Benedictus dñs deus israel, ga visita.

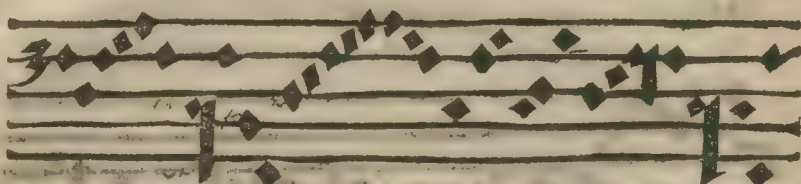
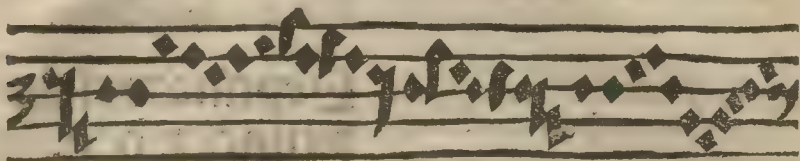
Sexti toni ambitus.



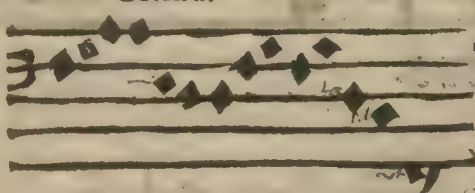
Discantus.



Tenor

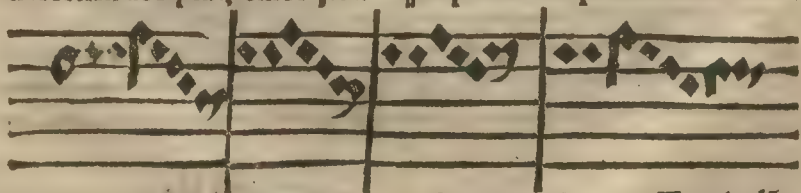


Contra.



De Septi mo tono.

¶ Septim^o tonus finit in g sol re ut & habet suā repercussionē de ut ad sol p quintā. s. de g sol re ut ad d la sol re. Et habet de g sol re ut p octauā sol, in q̄ maior aduertētia est in d la sol re ut supiorē vocē p descensu accipiat, scilicet, sol. ¶ Septimi toni psalmi minores.

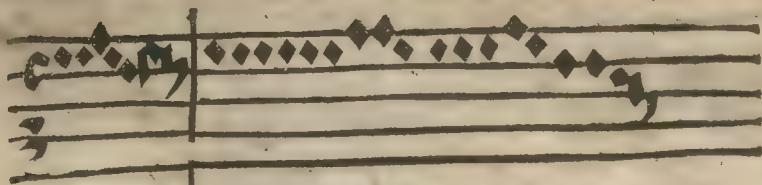


Capitalis.

Prima dñā.

Secunda dñā.

Tercia dñā.

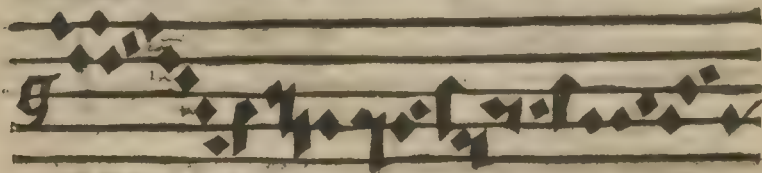


Quarta dīa, Laudate pueri dñm, laudate nomē domini.
Nunc dimittis seruū tuū dñe, secundū verb.

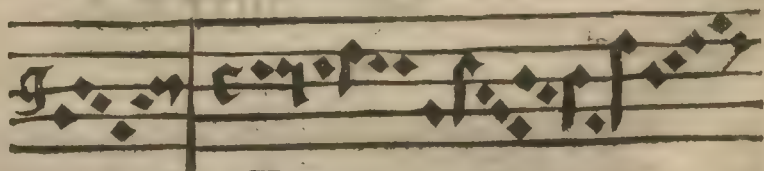


Septimitoni am
bitus cū mo. o.

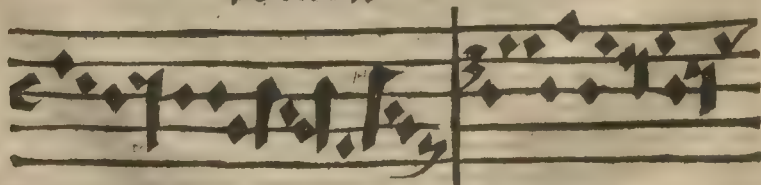
Magnificat anima mea dominū.
Benedictus dominus deus israel quia vis. & se. red. pl. sue.



Discantus.



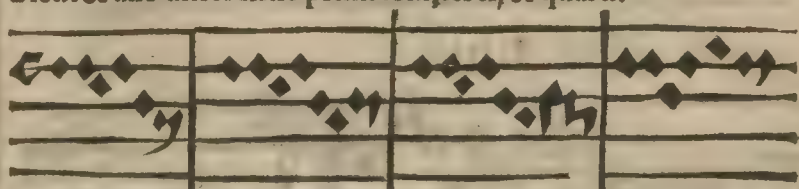
Tenor.



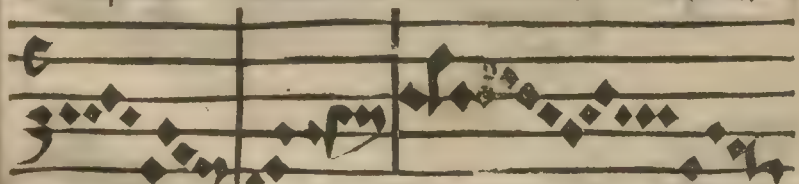
Contra.



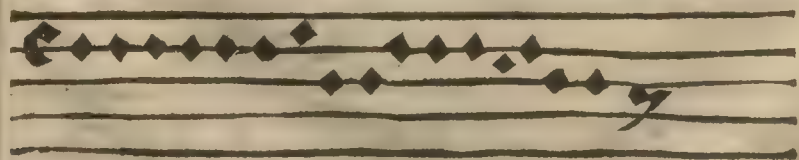
¶ Octauus tonus & vltimus finit in g sol reut cū septimo, & habet suā repcussionē de vt ad fa p quartā, de g sol reut ad c sol faut. Et potest descendere sub notā finale m quartā vel quintā, in quo maior aduertentia est in alamire & bfa h mi habet etiā idē tonus differentia irregularē, quā a qbusdā tonus pegrinus diciť, quā differentia melodīā octauī toni habet & finē. Ideo autē diciť irregularis, quia finis differentie dicte sup melodiam regulatam nimium descendit. Sed tamen iste finis facilitatis causa positus est. Sicut & alie differentie primi toni, tercii & quarti.



Capitalis. Prima dñā. Secunda dñā. Tercia dñā.



Peregrin⁹. Nos q viuim⁹. Tali tenore ton⁹ cantabit⁹ pegrī.
In exitu israel de egypto,



Laudate pueri dñm, laudate nomē domini.
Nunc dimittis seruū tuū dñe, secundū verbū tuū in pace.

D



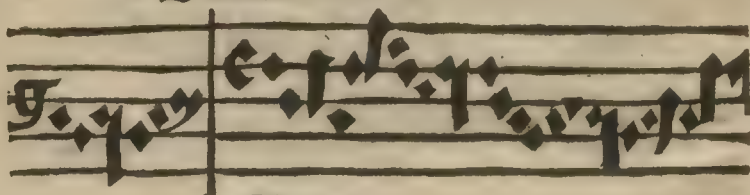
Magnificat anima mea dominū.

Benedictus dominus deus israel quia vis. & se red. pl. sue.

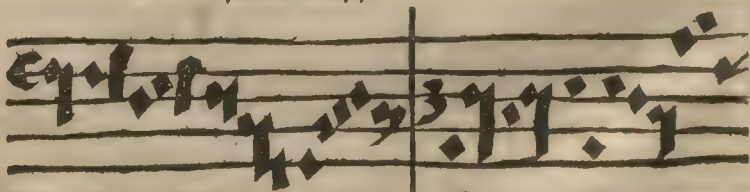
Ambitus octavi toni cū solmisatiōe.



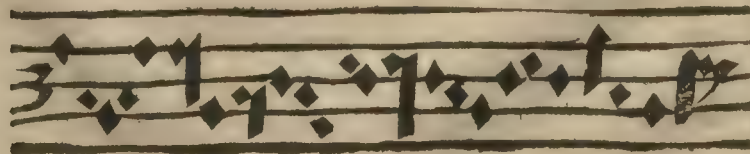
Discantus.



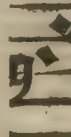
Tenor.



Contra.



¶ No
hoc p
inferj
vbi ha
ponun
hmi.
tus ad
ponit
nunt
habe
test d
dere
ecott
nota f

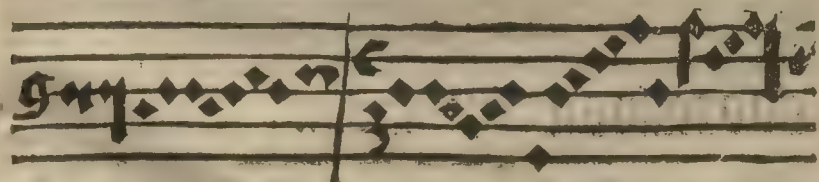


De transpositione tonorū

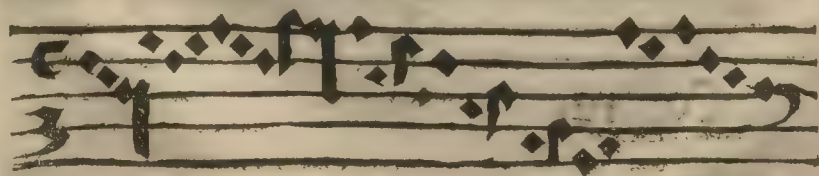
¶ Notandū omēs toni transponunt̃ prāter septimū & octauum hoc ppter nīmīū ascensum, possent tñ transponi ad aliquā clauē inferiorē prāter dlasolre. Toni aut̃ transponi debent in clauibus vbi habent repercussiones. Tonus em̃ primus & secundus trāsponunt̃ a d̃solre ad alamire, Tercius & quartus ab elami ad b̃fami. Quintus & sextus ab f̃faut ad c̃folfaut. Et si transponit̃ cantus ad dlasolre erit scđi toni q̃a a d̃solre ad dlasolre p octauā trāsponit̃. Notandū itē q̃ tam autentiq̃ plagales toni, dum transponunt̃ seruāt easdē repercussiones quas in clauibus nō transpositis habebāt. Aduertendū etiā q̃ om̃is autentus tonus transposit⁹ potest descēdere sub notā finalē p quartā vel quintā. Et potest ascēdere a notā finali quintā vel sextā. Sed tonus plagalis trāsposit⁹ ecōtta ascendit a notā finali p quartā vel quintā & descendit sub notā finali p quintā vel sextā. Vt in Exemplo.



Discantus.



Tenor. Primus tonus sic transponit̃,



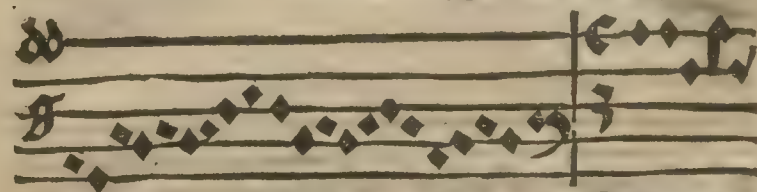
D ij



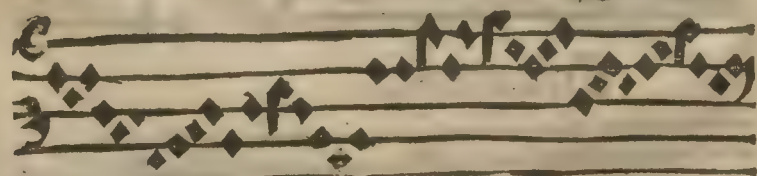
Contra.



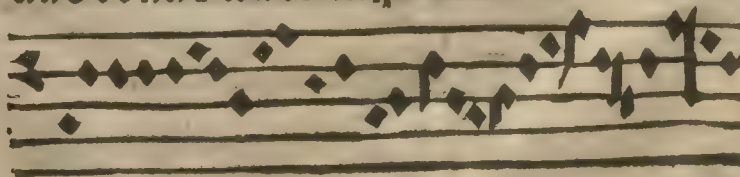
Discantus.



Secun



dus tonus ita transponit.



Contra.

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11
 pportione. Sesquitercia proportio est, ubi numerus maior continet in se minorem totum & eius terciam partem, scilicet minoris, ut malleus. xij. ponderum cum malleo. ix. ponderum consonant diatesseron. i. quartam. Hic malleus xij. ponderum continet in se malleum secundum. ix. ponderum & eius terciam partem, scilicet minoris, ut quando subtrahitur. ix. a xij. manent tria, & tria est tertia pars de noue. Et dicitur sesquitercia a sesqui. i. totum & tertia. i. tertia pars propter eandem causam, & etiam quarta seu diatesseron. Dicitur tertia perfectio, ideo quia eius diuisio fundatur super numero ternario. i. tertia parte, ut in exemplo.

20	16	12	8	4
— 5 —	— 4 —	— 3 —	— 2 —	— 1 —
15	12	9	6	3

¶ Sesquitercia proportio diatesseron. i. quarta.

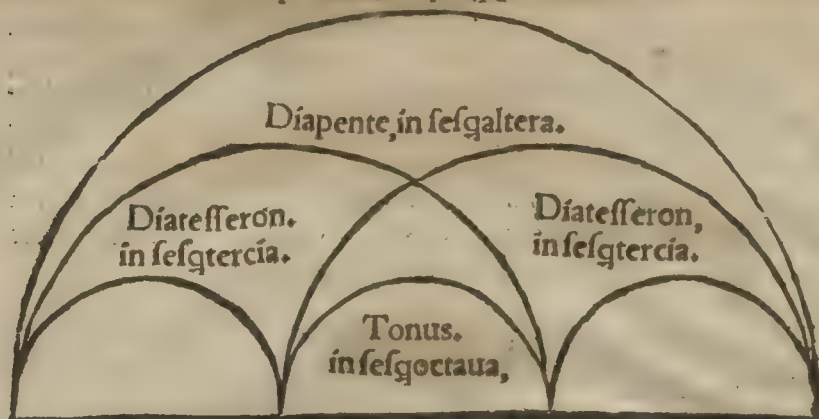
Tonus quicquid consonantia non sit. i. concordantia, quia est pars consonantiarum, tamen constitutus est in proportione sesquioctaua. Proportio sesquioctaua est ubi numerus maior continet minorem in se totum, & eius octauam partem, ut malleus secundus. ix. ponderum cum malleo tercio. viij. ponderum sonant tonum. i. secundam perfectam. Quando enim subtrahitur. viij. a ix. manet unitas, modo unum est octaua pars de. viij. Et dicitur a sesqui. i. totum & octaua. i. octaua pars propter eandem causam. Ut patet in Exemplo.

18	9
— 2 —	— 1 —
16	8

¶ Sesquioctaua proportio Tonus secunda perfecta.

Sequitur figura proportionum.

Diapason in dupla pportioe.



6	8	9	12
G finale.	D finale	C graue	F grecū
malletis quar	malleus tertius	malleus secundus	malleus
rus, vi. ponde	viij. lapidū.	ix. lapidū	prim ^o . xij
rum.			lapidū.



¶ Finit musica Coralis domini Sebastiani p̄res
biteri de Felstin. Arcium liberaliū
Baccalarij.

circa 1515.

12
ecū
leus
p. xij
dū.

Książce tej precept. Cierpięć
ze tam owoi dozwolę
z pozostawie nie ma

Dij ma id groy Nota in
omnibus.

Dij id groy Exempta fide
sollicitationis

Wegemyl. Curborgheer
vrijen opname jhr 1611 II
Opusculum nuncie mensur
ratis

(in vi opus 6 opusculum)
A. h. 4
B. 4
C. h. 4

Wijzig. Tijde utriusque nuncie
tam abbas et etiam 5 mensuras
Quo id imprimendum. Data ad
huc Sebastianum de Fels. arte
Reverentiam

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